



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Museum of Fine Arts Bulletin

Free to All Visitors to the Museum or by Mail to Any Address

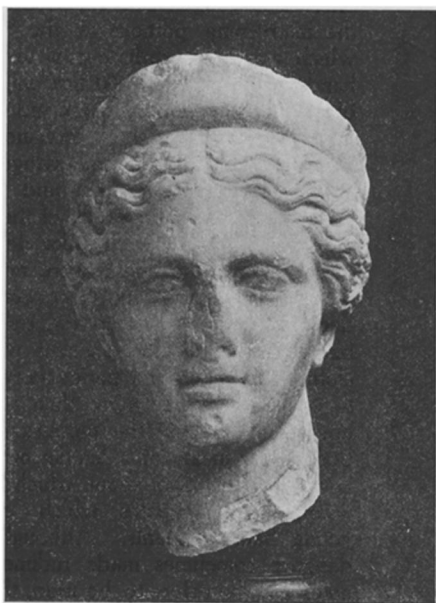
Published Bi-Monthly by the Museum of Fine Arts, Copley Square, Boston, Mass.

Entered July 2, 1903, at Boston, Mass., as Second Class Matter, under Act of Congress of July 16, 1894

VOL. VI

BOSTON, FEBRUARY, 1908

WHOLE NO. 31



A Greek Head from Alexandria.

THERE has recently been placed on exhibition a head of late Greek workmanship, obtained in Egypt. Although it shows little originality and has some unevenness of treatment, the truly Greek charm of the face justifies its place in the collections of the Museum.

Enough of the neck remains to show that the pose of the head resembles that of extant copies from the Aphrodite of Cnidos, *i. e.*, the body is bent somewhat forward and toward the spectator's left, while the head is raised and inclined toward the right. The hair is parted well down on the forehead and carried back in loose wavy locks, confined by a stephane; behind the head it is gathered in a curiously conventionalized knot (cf. an Aphrodite in the Louvre, Reinach, *Recueil de têtes antiques* pl. 167). The face contracts below in simple, almost hard, lines to the small chin, (cf. the Sabouroff head in Berlin, *Die Sammlung Sabouroff*, Taf. vii). A curious difference between the two eyes (and eyebrows) may be noted in this as in many heads from the fourth century on. The lack of emphasis on the lower lid and perhaps, also, the prolonged hollow under the eyes, may be traced back to the fourth century. Unfortunately the nose is missing. The lips, slightly curved

in a dreamy smile, reinforce the impression produced by the distant look of the eyes. In general the head is interesting in that an artist who was thoroughly familiar with the complex possibilities of later Greek art has apparently aimed at the production of a head with the ideal simplicity of an earlier age.

Nothing in the face suggests an Aphrodite, nor does one see the alert life of Artemis. The stephane, however, indicates a goddess, perhaps a youthful Hera. Her head slightly lowered she looks out over her worshippers, not intent on their needs but with benign spirit in which they may trust. If the head was not made for a temple statue, it still reflects the religious spirit of earlier art.

F.

Early Japanese Color Prints.

THERE are now on exhibition in the south wall case of the large Japanese Room a number of early color prints ranging in date from 1637 to 1770.

These prints were produced in response to a popular demand caused by new social and economic conditions, and stand apart from the direct line of Japanese pictorial development. Up to the latter part of the sixteenth century artists had worked only for the church and the court, their themes being either religious, philosophical, or connected with the history and romance of the nobility. As in Italy at the time of the Renaissance, every monastery had its monk painters, and every prince, spiritual or lay, his group of masters living and working in his palace and for his glory. Again as in the case of Italy, the various princes and noble families were almost constantly at war with one another, each striving to obtain the sovereign power always nominally held by the emperor.

In the latter part of the sixteenth century all this became changed. Nobunaga and after him Hideyoshi and Iyeyasu subdued and brought under restraint these turbulent aristocrats, and for two hundred and fifty years the descendants of Iyeyasu ruled the country in peace with the title of Shogun, or Generalissimo. Hideyoshi was a man of extraordinary ability, who, though sprung from the humblest stock, was ultimately, as Kuambaku, or premier, able to reward his generals with broad lands and patents of nobility, a course likewise pursued by Iyeyasu after he obtained the Shogunate. At the demand of this new nobility, composed largely of men who had risen from the people, the artists